CONCEPT OF "I"
BY
TRILOKI NATH DHAR

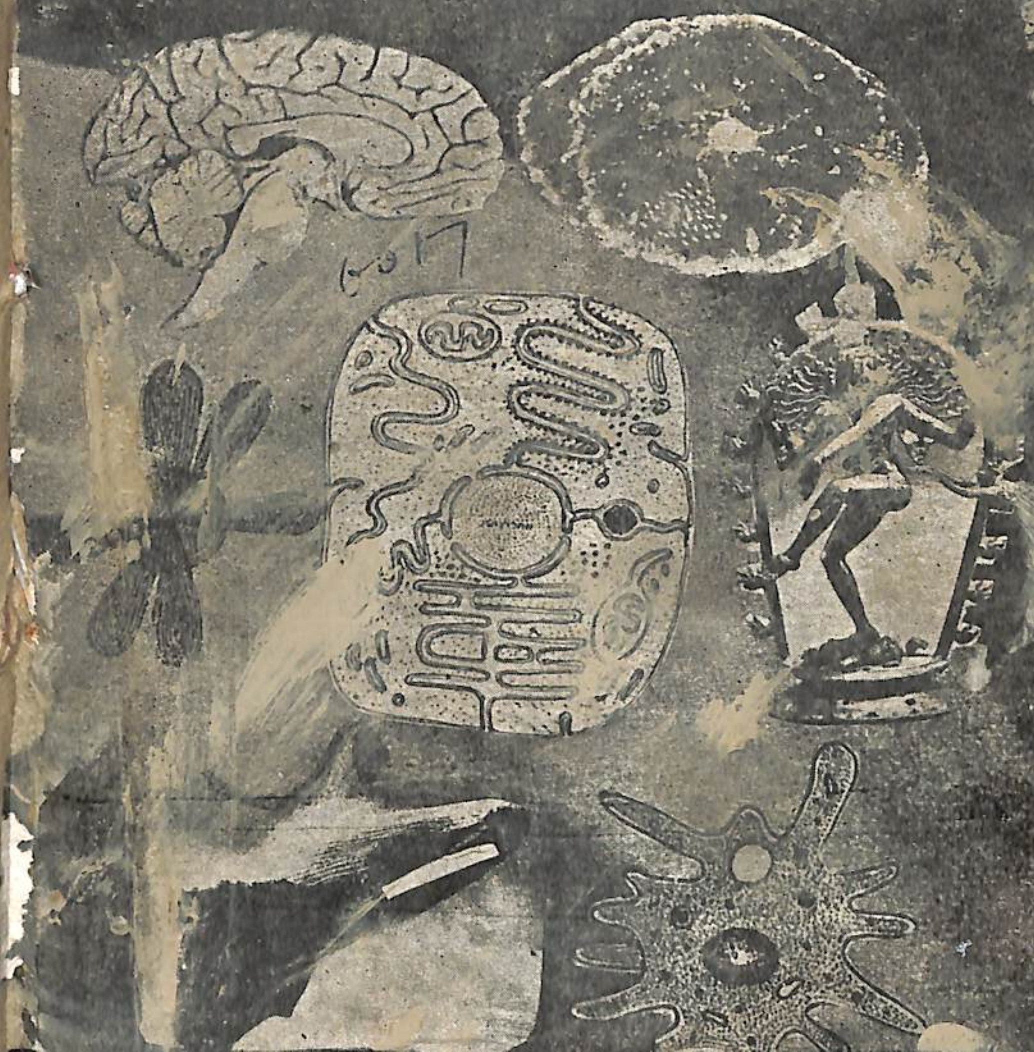
THE ASSASSINATION AND AFTER

TRILOKI NATH DHAR

CONCEPT OF 'I'

INCORPORATING

- A Theory of Creativity
- A Poem: Vision of Creativity



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CONCEPT OF "I"

INCORPORATING

A THEORY OF CREATIVITY & A POEM : VISION OF CREATIVITY

Triloki Nath Dhar

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By : TRILOKI NATH DHAR

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To

mohini

love & light

that keep me alive

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PREFACE

In 1972, late Dr. R. K. Kaw, Director and Founder of the Shardha Peetha Research Centre, Srinagar suggested to me to deliver a lecture on the CONCEPT OF "I". He had read my Tale of a Soviet Biologist and was pleased with certain concepts which he called a new revelation. I accepted the suggestion and delivered the lecture in a scholars meet without any serious preparation. The lecture was published in an extremely abridged and awkward form in 1972 and it was lurking in my mind since then that I should revise and recast it and publish it in a proper form. This desire gave birth to the present work. The last chapter, Vision of Creativity, is a poem. Another feature of the work is that for interpreting internal working of the mind I have chosen T. S. Eliot's poem, The Waste Land, as a model, and have endeavoured to explain it in detail from my own point of view.

1-3-1982

T. N. D.

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Chapter I

A Cursory Peep Into "I"

"I", the Self, has been engaging the attention of the philosophers, poets, scientists and thinkers from the earliest times. T. S. Eliot, the great modern poet, suffered too much from what Spender calls "I" sensibility and most of Eliot's poetry is devoted to the exploration of the Self.

What is "I"? In metaphysics it has been defined as the subject or the object of the self-consciousness. If you ponder over this definition a little you wlll find it a conundrum of contradictory terms.

Now, supposing you are sitting at a lonely place thinking over a problem or drawing out a plan Introspection will reveal that there are two entities: (1) the Self, the seer or "I", and (2) the thought current. The thought current moves on like a stream and its course gets altered, modified, or anihilated but "I", the seer, remains unalterable.

"I" stands separate as well as identified with the thought current and nature of this separation and identification is the greatest mystery.

According to the Sankhya Philosophy the "I", the seer, the *Purusa*, is beyond everything. *Purusa* is beyond intellect as well as matter. But mind it, *Purusa* is not a synonym for *ego*. For the definition of *ego* we have Patanjali's aphorism:

दृग्दर्शनशक्त्योरेकात्मतैवास्मिता ॥

i. e., *ego* is the identification of the seer with the instrument of seeing. In this connection, T. S. Eliot says in his poem Triumphal March that "The natural wakeful life of *ego* is a perceiving".

For realizing the true nature of *Purusa*, consciousness is to be freed from *ego*. For this, we have again Patanjali's aphorism:

द्रष्टद्रश्ययोः संयोगो हेयहेतुः ।

i. e., cause of that which is to be avoided is the junction of the seer and the seen.

According to the Sankhya Philosophy, *Purusa* is beyond everything. It means that it will not be possible to investigate into the nature of *Purusa* by the methods we use for understanding cosmos. We cannot understand the nature of *Purusa* with the aid of a microscope, or telescope, or spectroscope, or by applying mathematical logic.

Purusas are infinite. However, each *Purusa* can attain union with the *Supreme Purusa* by virtue of its transcendental nature and inherent free will.

Leibnitz's doctrine of individual forces has something in common with the Sankhya Philosophy. According to Leibnitz, every being is a unit called monad. Every monad is a living mirror of the universe, a microcosm. God is the superme monad responsible for maintaining the order and the continuity of the universe. We have some justification to believe that Leibnitz might have been influenced by the Sankhya Philosophy of the Hindus.

According to Plato (427—347 B. C.) the *man* is more than the body. The essence of man is immortal soul. An individual consists of a soul incarnated in a body. The soul of an individual is capable of recollecting the ideas of its former existenc . Plato postulated that soul of a man consisted of three parts : (i) Reason, which is located in the head, (ii) Spirit, located in the breast, and (iii) Desire, located in the belly.

Now, let us try to understand the concept of SELF as contained in the *Bhagvad Gita*. In its eighth chapter Lord Krishna is recorded to have said :

अक्षरंब्रह्म परमं स्वभावोऽध्यात्मुच्यते:
भूत भावोद्भवकरो विसर्गः कर्मसंज्ञिता ।

The Supreme Indestructible is *Brahm*, one's own nature is called

Adhyatama and the power responsible for bringing forth th flux of actions, reactions, and interactions is called *Karma*.

And further on Lord Krishna says :

"All perishable objects are *Adhibuta*, the *Purusa* is *Adhidhaiva* and Arjuna in this body, I, Myself, dwelling as the inner wit ness am *Adhiyajna*."

From the above we understand that *Adhyatama*, *Adhidhaiv* and *Adhiyajna* are concentric realities residing within us.

In the thirteenth chapter of the Bhagvad Gita it is mentio ned that this body with all its biological powers is *Kheshtra* the Field, and one who knows this Field, him the sages cal *Khestrajna*.

In the fifth canto of Shrimad Bhagvat we find most ena chanting and thought provoking dialogue between Jada Bharta and King Rahugana. At one place Jada Bharta says to Rahugana "O King, your body as well as mine is formed by the colloca tion of the atoms of the matter, and when we die atoms wil mix with atoms. And when both of us are formed of the same kind of atoms and disintegrate into same kind of atoms, then what is there which makes *you* feel that *you* are a king destined to punish your subjects and *I* feel that *I* am Jada Bharta............"

In Devi Bhagvat it is stated that it is the power of Lord Shankarshana that binds the *seer* (द्रष्टा) with the *seen* (दृष्ट), and externally this power manifests as the force which keeps the Earth, which is round like a mustard seed, suspended on its orbit in *sunya* around the Sun.

In Act 3 of Shakespeare's Hamlet, we find Hamlet saying to Horatio :

.......—and blest are those
Whose blood and judgement are so well comeddled
That they are not a pipe for Fortune's finger

To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,………

According to Shaivism, by proper yogic discipline, "I" can recognize its potentialities and attain complete sovereignty. By various yogic methods *(upayas)* "I" can extricate itself from the shackles and colourings of *prakrati's* flux continuum.

Vatulanatha's 10th sutra says:

द्वादशवाहोदयेन महामरीचिविकासः ॥

i. e. the play of the big rays follows the emanation of the twelve currents. It has been explained as under:

Consciousness from the thalamus (central part of the brain) is blazing out towards cortex of the brain like rays from the rising sun and gives rise to five currents flowing out through five organs of sensations and deavouring in through the portals of these senses all sensations generated by the objective world to give rise to the current of the mind responsible for synthesizing sensations into perceptions and creations. This makes six currents. Similarly, five currents from the *analytic current* of the intellectual part of the mind flow out to the five voluntary action organs beginning with the vocal organ. This makes six currents again. The emanation of the twelve currents results in the whole gamut of sensations and responses which characterize an individual.

And again Vatulanatha's fourth sutra states t

युग्मग्रासान्निरवकाशसविन्निष्ठा ॥

i. e. the firm stay in the universal consciousness is brought about by the destruction of the couple. This has been explained as under:

Couple in physics is defined as a pair of equal and unlike parallel forces. We may explain couple in relation to an individual by taking an example: sensations of sound entering

tnrough the ear are transmitted to the auditory centre in the brain. The process begins to start just when the individual is born. At the age of nearly two years speech gyrus in the brain begins to operate and vocal organs begin to produce articulate sounds Thus, a couple as defined in physics begins to take shape. Sensations of sound entering through the ear and articulate sounds coming out through the vocal organs, The *art* of destroying this couple voluntarily leads to the entry into transcendental state. It has been stated by Anantasakti-pada in his commentary on Vatulanatha's Sutras that "the universal consciousness has no room for the forms of either the analytic consciousness or the synthetic "

Everybody has his own inner world. In the Confidential Clerk by T. S. Eliot, Lucasta says to Colby :-

But it is only the outer world that you have lost :
You've still got your inner world—a world that is more real.
That is why you are different from the rest of us :
You have got your secret garden ; to which you can retire
And lock the gate behind you.

In Eliot's *Elder Statesman*, Lord Claverton and Fedrico Gomez etc. try to escape their initial "I" consciousness by changing their names, situations and environment, but utterly fail to do so.

According to Galileo *man* possesses intelligence and should therefore be conceived *outside* nature and not part of it.

Let us proceed to investigate the nature of the "I". Shall we succeed or be beset by shadows ? T. S. Eliot says in his poem the Hollow Men (1925) :-

Between the idea
And the reality
Between the motion
And the act

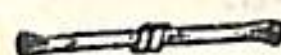
Falls the shadow

For thine is the kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the shadow

Life is very long

Notwithstanding the *shadows*, let us proceed.



CHAPTER II

The Buddhist Concept of Personality

LORD Buddha was primarily moved towards contemplation and asceticism by being deeply influenced on seeing the preponderence and inevitability of the *evil*. He therefore devoted himself initially, towards finding the cause of the *evil*, and subsequently, towards devising a discipline which would elevate the individual to a state where he would find himself free from the devastating vissicitudes generated by the Wheel of Karma. Buddhism was also an effort towards alleviating human suffering. Some of the fundamental doctrines of the Buddhism are :

(a) The universe is an endless continuity of discrete moments.
(b) The personality or individuality has no permanent existence.
(c) It is the body which creates the sensation of 'I'ness.
(d) The void or vacuity is the absolute principle of happiness.
(e) The mind is a bundle of transitory states.
(f) The *ego* is characterized by impermanence.

The eighteenth century philosopher, David Hume, like the Buddhists, maintained that the mind is a mere bundle of impressions and ideas. But this view was rejected by William James, the twentieth century philosopher, who upheld that the mind is not a mere bundle of impressions and ideas. He discarded the concept of soul, calling it obscurantist. He stated that the mind is merely a stream of consciousness. In this connection it may be stated that according to Behaviourism, stream of consciousness flows in the circuitry of the *neurons* of which

the human brain is composed. James also asserted that introspection (examination of one's own thoughts and impressions) is the indispensable technique of the mind, and further upheld that no mental modification ever occurs which is not accompanied or followed by a bodily change.

According to the Buddhist philosophy the *soul* (atma) is in reality a bundle of entities (samaskara-samuha) and a stream of thought (santana). The spiritual part of an individual consists of separate *dharmas* (essences) just as his physical body is composed of atoms. The *dharmas* (essences) of an individual are linked together hy causal factors (hetu-pratyaya). These *dharmas* may appear in combination or constitute a chain of moments Appearance of *dharmas* in combination or succession of moments is supposed to occur because of *causal factors.* The number of physical *essences* at every given moment of individual life is variable. Yasomitra says that if at a certain moment there are 27 *dharmas* then in the sixth moment there will be 486. The essences that combine in one moment not only vary in number but also in intensity (utkarsa). In different individuls, at a particular instant, different essences predominate. These essences (dharmas) not only change from individual to individual but from instant to instant. Among all these essences, the faculty of evaluative analysis (prajna) and the faculty of concentration are very useful. When *prajna* is not fully developed it is called *mati* ; but when fully developed it is called prajna amala (transcendent wisdom). Antonym of *prajna* is *avidya* (ignorance). All the worldly beings are under the controlling influence of *avidya.*

As indicated above, an individual consists of a stream of distinct essences (dharmas) or principles or elements. Within this stream there is a struggle for supremacy going on between the good (kusala) and bad (akusala) elements. This constitutes the *moral* struggle. The mind is regarded as consisting, at every moment, of an assemblage of mental atoms, faculties

(samaskaras), and essences or elements (dharmas). Individuality (pudgala) is held to be impermanent and emerges as "the fleeting union of elements that make up, for a time only, an unstable individuality."

But the question arises, why should there be struggle between *kusala* and *akusala* principles ? Has this struggle been spinned into existence *quite by accident* just in the same manner as scientists believe that living cells arose in the primitive oceans *quite by accident* ? Are these elements or constituents (dharmas) like living entities fiercely contending for supremacy ? Since according to Buddhism an *individual* has no separate identity or existence where lies the responsibility for working out the salvation of the *individual* ? Since the *individuality* has no permanence why should have the Buddhist philosophers been so deeply committed to producing immense mass of philosophical literature for devising ways and means for the salvation of the individual ?

Central essence or element is called *vijnana* (bare consciousness). An all embracing law of causation (sarvatraga-hetu) is supposed to account for the fact that in a *saint* the stream of *dharmas* is pure, and in an ordinary man the stream of *dharmas* is impure. But *who* has brought forth sarvatraga-hetu (all embracing causation) ? Where comes the *law* when the individuality is a fleeting union of opposing elements ? When there is *nothing* where comes the law ? In this connection we may quote translation of Nagarjuna's verse on Examination of Causality :-

> There absolutely are no things,
> Nowhere and none, that arise,
> Neither out of themselves, nor out of non-self,
> Nor out of both, nor at random.

All Buddhists believe that noble and sublime faculties will finally triumph. But why ? *Who* has ordained that sublime faculties will finally triumph ? If *individuality* is fleeting how can a permanent belief reside in an impermanent individuality ?

There was a controversy between Dignaga and Chandrakirti about the definition of the sense perception. According to Dignaga two stages are involved in the perception of an object. In the first stage there is only a pure passive sensation involving absolutely no thought construction. The second stage involves construction of image by synthetic thought. In the first stage "thing in itself" becomes manifest in our consciousness. Chandrakirti maintained that cognizable things exist because of cognition, and cognition exists because cognizable things exist. But neither cognition nor cognizable things have independent existence. In this connection it may be mentioned that the views of Chandrakirti are, more or less, in consonance with those of Immanuel Kant, the great nineteenth century German philosopher. This should be contrasted with Platonic conception that an object exists because of its correspondence with the Idea which is an eternal, final, and an independent reality.

There was also controversy between Dignaga and Madhymakas about the theory of language. According to Dignaga, words express only relations or reciprocal negations (apoha) between point instants. But Madhymakas argue that if language could express nothing real, no acts, no agents, then it would be impossible for people to enter into conversation. In this way, Madhymakas have contradicted their own conception of Nirvana which is inexpressible in speech. In this connection we may quote translations of some verses of Nagarjuna from his work *A Treatise on Relativity* :-

Dedication

The Perfect Buddha,
The foremost of all Teachers I salute.
He has proclaimed

Madhyamaka — Nagarjuna school of Mahayana Philosophy of Sunya-vada.

Dignaga — One of the founders of Vijnan-vada school of Mahayana Philosophy believing in the Cosmical Body of the Buddha.

Chandrakirti — Commentator of Nagarjuna's works.

The principle of Universal Relativity,
'Tis like blissful,
Quiescence of Plurality,
There is nothing disappears,
Nor anything appears,
Nothing has an end,
Nor is there anything eternal,
Nothing is identical with itself,
Nor is there anything differentiated,
Nothing moves,
Neither hither nor thither.

OR

What neither is released, nor is it ever reached,
What neither is anihilation, nor is it eternality,
What never disappears, nor has it been created,
This is Nirvana, It escapes precision.

The above verses express a concept stated to be inexpressible. But *words* have power. Why? Because "I" is a distinct entity endowed with the powers of creation, coordination, abstraction, feeling, analysis, synthesis, and linkage in time and spacs; and it is the "I" which has invented language, and the development of the language is the greatest proof in support of the distinct identity of this living " I ".

For instance, we say, "A dog jumped over a fox". Each word is a " bit " of information. How marvelous is the identity and power of " I " that on hearing the said sentence it forges a dynamic image of objects and actions in the mind and prepares itself for a specific response.

According to Buddhism "universe is an infinite continuity of single moments" which have no independent existence. But again, it is the " I " which connects the discrete moments in a meaningful way.

Let us consider a caravan moving in a desert. Let us take a snapshot of this moving caravan. The developed photograph gives us the picture of a single moment in the succession of various moments which constitute the moving caravan. All the objects (loaded camels, men etc.) of the moving caravan appear stationary in the picture. Actually, the moving caravan is a succession of single moments (whether we call them related or unrelated), and the idea of succession of moments (one moment following another) which creates the *perception* of the movement of the caravan is because the effect of the image formed on the retina of the eye by an object, at any single instant, lasts one tenth of a second. The persistence of the sight on the retina of the eye is the basis of the cinematography. In a motion picture statio-nary photographs follow each other in quick succession (16 films per second) but the impression created in our mind is of action, movement and drama. The universe may be a succession of discrete moments, and the concept of rest and motion may be relative, but the Idea of succession is produced inside our apparatus of perception. The power of creating sensation of succession lies within the individual. Even though a motion picture is a reel of stationary photographs projected on the screen in a quick succession but the actual sensation of move-ments, incidents and events is produced because of the persis-tence of vision on the retina of the eye which in the ultimate analysis is dependent on the perceiving power of the *individual* Thus, the individual endowed with the Power of perceiving succession of unrelated moments is not a meaningless thing, a zero or Sunyata. Speech (a succession of sounds assigned with meaning), music, painting, dance, and actions *emanate* from the individual. The power of perceiving succession or movements in external objects, in spoken-words, and in art forms, is *inherent* in the individual. The individual is not therefore a nihility and cannot be reduced to zero by reducing cosmos to zero. It follows that if the *individual* is the basic reality the cosmos

in which the powers of the individual find manifestation cannot be regarded as Sunyata. It also follows that if the individual wants to extricate himself from the bindings of *Karma* he *can* do it because the power of attaining this goal resides in him; but he cannot achieve it by supposing that cosmos is a succession of unrelated moments or a Sunyata. It also follows that only that system of polity is supreme in which an individual attains maximum freedom for *creative* expression. Individual and cosmos are inter-dependent and inter-related and therefore individual has prime responsibility of preventing cosmos becoming a chaos.

It is a contradiction when we say that existence as reality can only be lived but can never become the object of thought. Whatever is expressed in words has automatically become the object of thought.

CHAPTER III

Origin of Life and Individuality

ABOUT 4.6 billion years ago, Earth is supposed to have condensed from a seething ball of inter-stellar gas and dust, hurtling around the Sun. Prebiological organic chemists have, more or less, established that the atmosphere of the primitive Earth was a mixture of hydrogen, water, ammonia, methane, and hydrogen sulphide. All these gases are present today on the planet Jupiter and almost everywhere in the cosmos. It has been shown by S. Miller (1953) and in the laboratory at Cornel University that if a mixture of these gases, placed in a transparent vessel, is subjected to an electric spark (electric spark corresponds to lightnings prevalent on ancient Earth), or impact of ultraviolet rays (present in the sun-rays), for about ten minutes, the interior of the vessel is covered with a layer of thick brown tar. The tar is a product of complex organic molecules, including the amino acids and nucleic acids which are the constituents of the living matter (protoplasm) It has been presumed that such a thing happened in the primitive atmosphere of the Earth, and with the passage of time molecules joined in such a way that it resulted in the making of a living cell capable of reproduction.

Plant cells were first evolved. About three billion years ago, unicellular plant cells gave rise to multi-cellular plant cells. God wot why and how, but it is supposed that a mutation (a sudden variation in some inheritable character of an animal or a plant) prevented a living cell from separating after dividing into two.

A cell is a unit of living matter. it measures 10 to 1000 microns (1 micron=1/1000 of a mm). The enclosing thin membrane is called the plasma membrane. Inside plasma membrane is the cytoplasm in which there are several kinds of structures. Of these, nucleus is the largest.

Cells reproduce exact copies of themselves, and it is because of this that life has escaped extinction since the time it evolved on Earth, four billion years ago. The nucleus of the cell contains spherical bodies called nucleoli. There are also specific areas of protoplasmic substance which take a deep stain. This substance is called *chromatin.* During cell division the chromatin of the nucleus develops into rod-shaped bodies called *chromosomes.* These chromosomes carry what are called *genes* Each gene is a unit present at a specific point on a chromosome and is responsible for the determination and transmission of a particular hereditary trait from offspring to offspring Genes are composed of complex molecules of dexoyribose nucleic acid, DNA, the master molecule of life on Earth. A DNA molecule is shaped like a spiral ladder. The rungs of the ladder are called *nucleotides* which contain coded hereditary instructions for making a particular organism.

A living cell, called a dynamic molecular factory, is in fact the most marvelous, splendid and mysterious design. The main proteins are enzymes and nucleic acids. Two nucleic acids are most important : DNA, which is the director of biological processess, and RNA (ribonucleic acid) which acts as the courier of DNA.

It has now been established that transition from unicellular to multi-cellular forms, and development of multicellular forms, was brought about by Natural Selection (propounded initially in a scientific way by Charless Darwin in 1858) and mutation. We need not go into the details of these processes. All we are concerned with is that *organisms evolved* from ti·y uni-cellular entities, invisible to the naked eye, into giants like whales. Innumerable species of organisms discovered so far inhabit oceans, fresh water sources, and lands. All forms have evolved from pre-existing forms.

All organisms are composed of protoplasm (living matter) and are similar in metabolism, irritability and reproduction.

The biochemical substances involved from unicellular to multicellular giant organisms are almost identical. Both in plants and animals, whether unicellular or multicellular, the Adenosine Triphosphate (ATP), produced by biological oxidation for storing up energy, is identical in constitution.

Whales are the largest animals. An adult blue whale is nearly thirty metres long and 150 tons. Humpback whale weighs about 50 tons and is 15 metres long. The brain of a whale is much larger than an average human brain. The ancesstors of the whales, seventy million years ago, lived on land and were carnivorous. It is not know why those ancesstors migrated to the sea. The whales today move about gregariously in vast oceans. The females suckle their young ones. There is long period of infancy and childhood. The adults are most solicitous to teach the young. Play is the usual pas-time.

The whales communicate with one another by means of what are known as whale songs and the notes of these songs vary from high pitch to low pitch. Occasionally, a group of whales may leave their winter waters to the tune of a song and when they return to the same waters, after six months, they repeat the same song.

Today we see plant and animal kingdoms living in mutual inter-dependence (inhaling the exhalation of the other) through photosynthesis brought about by the light of the Sun, 95 million miles away.

It has been established that *genes* carry units of hereditary information. Unit of information is called a ' bit"—a yes/no answer. There are "bits" containing information of how to laugh, how to run, how to recognize, how to eat, what to eat, how to digest. An amoeba (a microscopic one-celled animal living in stagnant ponds) has 400 million bits of information in its DNA. It would require, if written in English, some eightyfive-hundred page volumes. A whale or a human being requires some-

thing like five billion "bits" in the nucleus of each of our cells. If this information is written in English, it will fill a thousand volumes. Thus, each organism has in its cells a gene library. It is a wonder, why and how Nature has stored such a gigantic mass of information within the smallest space possible.

Now, we know that eaeh organism carries approximately a constant number of information "bits" (depending upon the complexity of the organism) in its *genes* for carrying on its biological functions. We have seen in Chapter II that according to the Buddhist philosophy individuality (pudgala) is impermanent and "emerges as the fleeting union of elements that make up, for a time only, an unstable individuality." However, on the basis of the constancy of information "bits" contained in the gene library *inherited* by an organism it can safely be concluded that biological individuality of an organism is not unstable.

Life never starts de-novo. Every organism develops from pre-existing organism or organisms through the process of reproduction. In ancient times it was believed that life could arise from life-less matter. Aristotle believed that *insects* got birth from *dew*. A sixteenth century scholar had formulated a method for producing mice. The method was to keep greasy rags and wheat in a jar for a number of days. Today we see how absurd these conjectures were. In fact, scientific approach is the only valid approach to understand reality and Nature.

A child, and an adult, each has an individuality. The child develops into an adult with full powers of brain and brawn because from childhood man has individuality to learn through trial and error.

A whale, although it does not produce engineering goods, has an individuality characterized by social behaviour. In Saptashuti, a Sanskrit epic on how Creativity established order by destroying the demons of disorder, it is mentioned that all living beings have individuality and understanding, though measu-

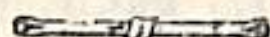
re of understanding varies from species to species. It is the distinct individuality of "I" consciousness which strengthens the resolve to overcome difficulties and face the struggle for existence. In other words, distinctiveness of individuality is endowed with power.

According to Shaivism, "I" is endowed with the powers of willing, action and creation, knowledge, resolution, and memory. It is maintained that through creative volitional practices "I" can generate powers of omniscience and can read the thoughts of others. Shaivism formulates methods for doing so. But one would like these methods being available in a form in which these could be distributed like radios and TV sets.

Are other beings separate from me and existing outside me? According to F. H. Bradley. an individual is "a circle closed on the outside." But Shaivist Philosopher proclaims :

"मत्त एवोदितमिदं मय्येव प्रत्तिबिम्बितम।
मदभिन्नमिदं चेति ...."

"This objectivity has sprung from, is reflected in me, and is not separate from me." (Tantra III Ahnika Verse 280)



CHAPTER IV

Brain Versus Mind

IT is supposed that as the organisms evolved in complexity they had to contend with the increasing stress of the fast changing environment. The pre-coded genetic library was no longer sufficient to enable the organism to adapt itself in the changing environment. For this reason the central nervous system went on evolving in vertebrates (animals having a back-bone and cranium). The central nervous system comprises brain in the cranium, and spinal cord contained in the back-bone. According to Paul MacLean the brain evolved in three successive stages. The R. Complex which, more or less, resembles the brain of a crocodile developed over the oldest part of the brain called brain-stem. The R. COMPLEX in the course of evolution was surrounded by limbic system or mammalian brain. Finally, over the limbic brain developed the cerebral cortex, the seat of consciousness and all higher functions in humans. The information content of the brain in terms of "bits" is of the order of 10 raised to 14. This information will fill some twenty million volumes in English.

Nervous system is a continuum. The brain and the spinal cord are composed of *neurons* (about hundred billion in number). Neurons are star-shapped cells. A point of contact between adjacent neurons, where nerve impulses are communicated from one to the other, is called synapse. Neurons receive, conduct, and transmit information which is coded in terms of transient electrochemical changes. In fact, the information consists of electrical impulses which are transmitted to, and received from, various tissues and organs of the body.

We will try to understand such functions of the brain as

have a direct bearing on the subject under discussion. In this connection, let us try to understand the processes involved in the nervous system in the execution of a voluntary movement.

A nerve cell and its efferent (carrying impulses away from the nerve cell) fibres are together called a *motor neuron*. A motor neuron together with the group of muscle fibres which it innervates is called a *motor unit*.

The coverage and strength of a voluntary movement are graded by (i) varying the discharge rate of any individual motor neuron, and (ii) by varying the number of motor neurons and therefore the number of *motor units* in action.

It is admitted that the physiological knowledge is still incomplete to enable us to understand what happens in the central nervous system during the execution of a voluntary movement. The process of learning voluntary movements (walking, talking, working with hands etc.), awkwardly performed during childhood but ultimately becoming skilful and easy, has not yet been understand. The *subject* is not consciously concerned with what happens in the nervous system and the muscles which cause the movement. He *wills* "stand up" and it happens. In this connection, nothing is known about the relationship between the *mind* (or will) and the brain. Sampson Wrignt has rightly remarked : "Some physiologists use the word 'brain' as though it were synonymous with mind. Such usage is confusing. Other physiologists try to avoid using the concept of mind altogether ; such timidity does not promote clarity of thought or exposition".

Suppose you are calmly sitting and then the *idea* of standing up comes to your mind. This idea will be translated into action when mind/brain will send a nervous impluse to the muscles of the leg for standing up. Now, the *action of standing up* can be deferred indefinitely but the *idea of standing up* can remain floating in the mind. What is the composition

and nature of *idea* before it is executed into action has not yet been determined. And how due to volitional act *idea* hooks itself with the material instrument is also a mystery. Clearly there are two processes involved: (1) The rise of idea, and (2) hooking of idea with the muscle controlling centre in the brain which generates the physical action. Since the second process can be *prolonged* at one's own will it indicates that "I" with its *free will* cannot be *matter*.

Electroencephalography is that branch of medical science which deals with *brain waves*. Brain, the seat of consciousness and overall control, is a complex generator of electric currents of the order of microvolts which can be detected, amplified and recorded by an electroencephalograph, a complicated instrument. This instrument enables us to obtain a tracing of the electrical activity of the brain. Electroencephalography finds use in surgery, medicine, and experimental psychology.

Electroencephalography has registered following types of brain waves :-

——— alpha waves :	These waves appear when brain is at rest and eyes are closed. The frequency is 8—12 cycles/second and average amplitude is 5o micro-volts. They begin to disappear when visual or mental activity is restored. Dreaming is accompanied by alpha waves.
———beta waves :	Frequency is 14—30 cycles/second and amplitude 5—10 micro-volts. They are produced when the central nervous system is intensely activated.
———theta waves :	Frequency is 4—7 cycles/second
———delta waves :	Frequency 1—3.5 cycles/second and amplitude 100 micro-volts. These are usually produced during sleep.

There is no explanation for the fact why brain requires long periods of rest (sleep) when during sleep some of the meta-

bolic activities of the body are intensified. We may suppose that some conscious power responsible for the overall biological functioning of the body *create*s sleep to rid itself of the volitional interference of the individual in renewing, clearing backlog, and removing waste.

During the transition from sleep to wakefulness there is a transitional change in the amplitude of the brain waves.

Electroencephalography has revealed that when a man awakes from natural sleep, the brain waves shoot up from the central part of the brain, like arrows from a bow, to supra-cortical regions of the cerebrum. These waves are comparable *also* to rays emanating from the rising sun in the morning, and, as already said, originate in the thalamus, the central part of the brain. The sum of these ascendent impulses sustains the wakeful activity. The idea finds poetic expression in the first line of the *Panchastavi* :

इन्द्रस्य शरासन्स्य धदति मध्ये लल्लाटं प्रभां ।

Neurology and brain surgery have located differentiated regions in the brain such as thinking region, motor gyrus, speech centre, vision centre, hearing centre etc. Supposing, the centre where satisfaction is felt after taking fo d is excited by an electrode. The subject, even though he may not have taken food, will feel satisfaction of having taken food. Now, if some point on the cortex is excited by an electrode, an experience, may be of childhood, flashes before one's mental eye in all intensity. From this the Behaviourists conclude that all impressions and ideas flow as a stream of consciousness in the brain circuits They, however, do not define what is consciousness. It is supposed that since there are innumerable conducting channels in the brain, the impressions and ideas remain flowing in these channels and circuits. Now, the strange thing is *how* the "I", the self, is able to pick up *wanted* set or series of thoughts flowing in the circuitry of the brain from childhood. How past series are linked to the present out of infi-

nite thought circuits flowing in the infinite channels of the brain. It would appear that this is made possible for us by the "I", self, and that is why Utpaldeva says that *self* is the master linker of all series in time and space. Had SELF been *impermanent* and changing its character from instant to instant it would not be able to do so. It would neither retain unity within itself, nor continuity with the ideas and impressions gone by and those yet to come. Had *self* been a material thing it would not be able to pick up wanted ideas and impressions out of infinite streams of thoughts and impressions that are flowing in the brain circuits according to the Behaviourists.

Now, let us narrate a surgical event recorded by the great brain surgeon, Dr. Penfield. He was carrying on an operation on the brain of a patient. For brain operation it is not necessary to anaesthetise the patient. He just touched a point adjacent to temporal lobe with an electrode and the patient suddenly lifted up his arm. The doctor asked, "Why did you lift up the arm ?" The patient replied, "*I* did not lift it " Dr. Penfield was surprised and began to ponder what this "I" is .Where was this "I" when the arm was lifted up. It could be inferred that nervous impulses and electrical activity of the brain are distinct from volitional thought impulses generated by the inscrutable "I". Is "I" material in nature or of the form of energy? Where is it located when ideas and impressions, according to Behaviourists, flow as a stream of consciousness in the brain circuits ? As the impressions remain flowing how is "I" enabled to link past impressions and future calculations with the present ? It appears, "I" is an unalterable and imperishable entity.

"I" has not so far been located in any portion of the brain and it cannot be said whether it is of the form of matter or of the form of energy.

According to Buddhist philosophy whole body is supposed to create sensation of "I"ness but modern research shows that

awareness is confined to supra-cortical region of the brain.

It may be of interest to make a passing reference to schizophrenic patients. So far, virtually all investigations have failed to obtain any evidence of disorder of the central nervous system of the schizophrenic patients, nor has any abnormality been observed in the electroencephalograms of these patients. There is only cognitive and thought disorder which becomes manifest in the speech, writing, and art of these patients. Language is employed by these patients as a means of *self-expression* rather than of communication.

During wakeful state "I" remains identified with the physical body and creates perception of *ego*; but during dream state "I" gets identified with the dream body. Thus, "I" does not remain faithful even to the physical body but shifts its allegiance to another body (dream body) which is not material in nature. This is a strange phenomenon—shifting of identification from material body to ethereal body. Sometimes, one may see a dream which comes out true. Thus, "I" can find itself involved in a future happening through a dream. In this way "I" transcends the limitations of time. Had it been a material thing this would not happen.

We may now try to understand the nature of attention.

There is a story about Dante Alighieri. Once he got a new book in an apothecary's shop and was so immersed in browsing it for five or six hours that he totally remained *unaware* of an uproarious city festival that was going on in the street behind him.

It is said that once a Greek philosopher was sitting by the road-side. He had drawn a circle on the ground, and was pondering over some mathematical problem. An army passed by with bugles and bands and measured treads and glittering array, but the philosopher, though he was awake, remained unconscious about the passing by of the military formations. A soldier who was carrying water on his shoulders was behind

the formations. He had a supporting stick in his hand. Accidently, the supporting stick swooped over the circle which the philosopher had drawn on the ground and a portion of it got effaced. The philosopher was startled. What did he see? A huge array had passed before him without his becoming aware of it. The sound went into his ears and impulses must have been transmitted to the auditory centre in the brain. His eyes were open and impulses of the image formed on the retina of the eye must have been transmitted to the vision centre in the brain; but the man did not become aware of the passnig army either through sound or through vision. Clearly, the "I", an overlord operator with volitional powers, was not at the *vision centre* to grasp the perception of vision or at the *auditory centre* to grasp the perception of sound. Had "I", the seer, been a material thing this would not be the case because of the linkage between the molecules of matter in solid, liquid or colloidal state.

Behaviourists observe subjectivity through objectivity. They carry out experiments on subjects by observing stimulii and responses, and draw inferences. But in this way they do not observe consciousness. Bertrend Russel has given an illustration in one of his books. He says that when we are observing a star there are three spaces: the space where the star is situated; the space where the individual is situated; the space in our consciousness where the star is flashed into perception; and the relative juxtaposition of the star in our perceptional space with respect to other impressions existing therein.

For viewing and understanding the universe through portals of the senses, the medium is either light or sound or radio waves. All these mediums are energy forms. Now, for understanding light medium is light; for understanding sound medium is sound; for understanding electricity medium is electricity; and therefore, as a corollory, for understanding *consciousness* medium should be *consciousness*. It is maintained by the Shaivist philosophers that vehicle of consciousness has to be perfected through yoga for understanding the nature of the SELF.

CHAPTER V

T. S. Eliot and His Waste Land

IN the previous chapter we have explained that it has not been medically possible to define the relationship between the *mind* and the *brain*. In order to escape from this impasse we may recount a poet's concept of mind and this may provide some scintillating sparks for probing in the darkness which envelops the subject under discussion

Mind is a flux of visual and verbal images, sensations, emotions, perceptions, cognitions, creations, constructions, intuitions and dreams. The flux of the mind does not possess the logic of the flow of a stream.

We want a poet who has drawn picture of the mind with the afore-said characteristics. In my view T. S. Eliot is the first poet who has poetically accounted for the structure of the mind. Take his poem, Rhaphsody on a Windy Night (1917). It is a beautiful poem in which, in about 300 words spread over 77 lines, he has poetically delineated the working of *memory* on conscious, sub-conscious and unconscious planes. With the hour of mid-night approaching :

> The memory throws up high and dry
> A crowd of twisted things..................

And it has been shown that it is the memory which prepares each day for life.

But I am chiefly concerned with T. S. Eliot's WASTE LAND and I discuss its lines below with a view to sharing my understanding (whether correct or distorted) of this poem with the readers :

T. S. Eliot has termed THE WASTE LAND a rhythmic grumbling. Whether it is a clever remark or what, I do not know.

It has been held that THE WASTE LAND "does not merely defend the tragic view but it may communicate it." At the same time, I feel that the poem may impart optimistic view of the world because its beginning evolves the sensations of the life-evolving processes of the month of April.

During the early part of the twentieth century, three very important systems of thought were influencing the western society : Politico-economic theory of Karl Marx ; Darwin's Theory of Evolution, and Einsteins's Theory of Relativity. Buddha's teachings had begun to permeate and stood juxtaposed with the teachings of St. Augustine. Every concept, old and new was in a state of fusion in order to get re-shaped. Some ideas were getting burried.

Some critics maintain that THE WASTE LAND lacks in unity and wholeness which characterize a major work. They forget that for the first time a poet is not describing a situation, a story, an emotion or an experience of subjectivity or objectivity, but drawing out in words a cinematographic sort of picture of the logic of the mental images and the mind as a whole together with the picture of the world of twentieth century *reflected* in it. Nevertheless, there are obscurations, possibly because the technique employed may not be an ideal one.

I shall discuss various parts of the poem in relation to the subject matter of this work :

PART I : **The Burial of the Dead**

This part begins by recalling to us the month of April in which, according to the natural cycle, the creative and reproductive processes in Nature get going. "Memory and desire" get mixed—memory evoking desire and desire evoking creative

ythm. "Son of man" (these words occur in the Old Testament in the Book of the Prophet Ezekiel—the spirit of God ldreases Prophet Ezekiel as Son of man) is reminded that he nly knows "A heap of broken images." The *self*, the "I", is mited in its scope of constructing correct images of the flux the mind. The last eight lines might indicate burrying in the ed of mind a lifeless idea, but the memory or power of remiiscence which clings to "I" like a Dog (most faithful of pets) ay dig up a lifeless idea again. Compare line 74 to the ollowing lines in Webster's White Devil:

But keep wolf far thence, *that is foe to men*
For with his nails he'll dig them up again.

PART II: A Game of Chess

Every individual is a chess player making moves to checkmate his opponent and making such moves as bear results. ut no individual knows the interior of the other individual; o individual can see what the other thinks And even commuication through language cannot figure out the alleys of our hinking. And in these alleys even traces of many mental consructs get lost. Hence the poet states :-

I think we are in rat's alley
Where the dead men lost their bones.

Consider an individual who sits to play a game of chess with another individual. The faculty attendant upon "I" which nakes chess-men to move on the chess-board has been repreented by the poet on the analogy of Cleopatra (In Shakespeare's Antony and Cleopatra) when she went to meet Mark Antony for "pursing up" his heart. The central motif in a game of chess has been set by the poet in these lines:

Speak to me. Why do you never speak.
What are you thinking of? What thinking? What?.

I never know what you are thinking. Think.

Thus, "I" is limited in its knowledge of "I" in the other self and that makes the world go like a game of chess.

PART III : **The Fire Sermon**

Here in this part we find the poem running with, what T. S. Eliot has called, "auditory imagination". It pleases to read it loudly. In this part, more or less, a successful attempt has been made to describe *mind* with reference to the external flux which is responsible for making the history (past, present and future). One of the devices which Mr. Eliot uses to create reverberation of nuances, emotions and feelings is to incorporate a line from some other poet. In this part of the poem it is through this device that we can vividly view the working of the mind—forward and backward oscillations of its thought flux.

Line 176 of the poem is the refrain of Edmund Spenser's poem, Prothalmion (preliminary nuptial song):

Sweet Thames, run softly, till I end my song.
In Prothalmion the 20th line reads :
A flock of nymphs I chanced to espy.

Line 179 of the poem under comment reads :-
...........*The nymphs are departed.*

So, Spenser's line stands juxtaposed for visualization with the modern times. And then, memory of departed men during this span of time rattles in our consciousness by these lines :

But at my back in a cold blast I hear
the rattle of the bones, and chuckle spread from ear to ear.

Thought flux, which constitutes the main realm of the mind, moves forward and backward in all directions with reference to space and time parameters. The question arises, what kind of tumult is mind. T. S. Eliot, by introducing a line from

Shakespeare's TEMPEST (line 390), has suggested that mind's working thought flux is just like tempest described by Shakespeare in his Tempest. For a time, past feelings go in the background. Then at once the present comes to the fore with these lines :

But at my back from time to time I hear
The sound of horns and motors, which shall bring
Sweeny to Mrs. Porter in the spring.

At once the scene shifts to busy Smyrna merchant who, because of his exclusive absorption in his business, has not cared to shave himself. This is followed by the depiction of the lustful aspect of the mind recreated from line 215 to 248 when a young girl typist is assaulted by the "young man carbuncular". The beauty of this part of the poem is that we view the mind in action and not the physical bodies involved. The *indecision* to oppose a fateful experience in a violent or dazed state is represented by Tiresias who is "a mere spectator and not indeed a 'character'."

From line 240 to line 256, not only *reflex action* is figured for us but also how a modern woman feels after a successful assault on her. A line from Goldsmith's poem, The Vicar of Wakefield (1765) is introduced. I quote both from THE VICAR OF WAKEFIELD and from FIRE SERMON :

" *When lovely woman stoops to folly,*
And finds too late that men betray,
What charm can soothe her melancholy ?
What Art can wash her guilt away ? "
(THE VICAR OF WAKEFIELD)

" *When lovely woman stoops to folly and*
Paces about her room again, alone,
She smoothes her hair with automatic hand,
And puts a record on the gramaphone."
(THE FIRE SERMON)

A lovely woman who stooped to folly in Goldsmith's tim (1728 to 1774) would find herself plunged in gloomy dark ness of melancholy and guilt consciousness but the lovely woma who stooped to folly when THE WASTE LAND was writte would somewhat take it easy ; pace about her room and unde *reflex action* (automatic hand) put a record on the gramaphon Line 257 of the poem under comment is line 392 (Act 1) of th Shakespeare's TEMPEST:

'This music crept by me upon the waters'

Now, music referred to in Shakespeare's TEMPEST wa created by Ariel, an airy spirit under the command of Pros pero. So the *reflex action*, under the unconscious influence o which a lovely woman (after having stooped to folly) puts a record on the gramaphone, is akin to Ariel of the TEMPEST. This is followed by juxtaposition of Queen Elizcbth and Lord Robert Leicester lonely talking on the barge, something, which would make them "stoop to folly". This is followed by words, "undid me" from line 134 of the Canto V of Dante's Purgatorio. It brings to our mind repentence following haste and agitation accompanying a violent act. Then at last, when nothing can be connected with nothing (line 302), we find St. Augustine *reaching* Carthage. It is not without importance to notice here that in Shakespeare's TEMPEST, the tempest was wrought by Ariel when Alonso, with his son and courtiers was *returning* from Carthage (II, ii, line 77) and the storm proved benevolent. It brought two contending groups, torn by treachery and enmity, together. But in the last portion of this part of the poem St. Augustine is *coming* to Carthage where

he becomes a witness to "unholy loves". Here (for witnessing sin) the Christian doctrine of repentence and atonement, obtained through God's grace (for being plucked out of sin) and Buddha's doctrine of *burning* lust, greed and desire, which *lead* to sin, stand juxtaposed. In this connection we find Eliot's note on line 309 quite meaningful when he states that "the collocation of these two representatives of eastern and western asceticism, as the culmination of this part of poem, is not an accident." As per Christian doctrin: Sin is to be taken for granted and repentence and atonement lead to salvation. In terms of Buddha's Fire Sermon lust, greed and desire, which are the *cause* of the Sin, are to be burnt. The two doctrines, Christian and Buddhist, stand side by side in the poet's mind as per last lines of this part of the poem.

Part IV : Death By Water

As per line 307 of the preceding part of the poem (THE FIRE SERMON) St. Augustine's coming to Carthage is re-enacted. Now, Carthage was founded by Phoenicians near modern Tunis and it was destroyed by the Romans in 146 B. C. In this part of the poem Phelebas is projected before us and it is stated that he was "the Phoenician". Therefore, Phelebas may be taken as an analogue of the ancient city of Carthage which has since ceased to exist in the form in which it was built by the Phoenicians.

Lines 312 and 313 are beautiful because of the phrases "deep sea swell" and "the profit and loss". 'Deep sea swell' is the *heaving* of the sea with waves that do not *break* after the storm. This is analogous to particular situations which create storms in life. And when a particular storm in life abates, the commotions and heavings created by it persist in mind for some time. Phelebas on his death forgot such commotions and heavings.

Lines 315 to 318 delineate what happens to "I" conscious-

ness during and after the process of death.

Consciousness, ordinarily, is analogous to a sea in fluxion. Monad or "I" is the steersman sailing in the ship of existence on the surface of consciousness. A current under the sea of consciousness, in soundless signals, cleared ("picked") his framework ("bones") of accretions. As he (Phelebas) went up and down, the events of age and youth passed before him in succession, and in the process he entered the whirlpool (whirling of consciousness while dying). As an admonition, lines 319 to 321 introduce a tragic element. A reminder of reality is sounded to those, of whatever endeavour or denomination they may be, who steer the ship of their life in the direction of the wind of fortune, to take a lesson from Phelebas who once was tall and handsome like any other person.

Part V: What the Thunder Said

In this part of the poem, through the aid of what Eliot calls objective correlatives, we watch the working picture of the mind. The impressions I have gathered are adumbrated below :-

———lines 322 to 330: With a blend of superimpositions of contrasting impressions we are reminded of the reality of death (in correlation to part IV of the poem). Those who were living are dead now. And we, who are living at present, are in a state of flux towards death.

———lines 331 to 358: A quick succession of possibilities and probabilities contending like players in a hockey match are projected before us. But non-existent probabilities are like "dry sterile thunder without rain.". False impression of a probability in our mind is like water-dripping song of a hermit thrush in a totally dry

environment which simply tantalizes but does not make water a reality for us.

———lines 359 to 365: To explain these lines let us suppose two persons A and B. A is definite and closed reality to himself surrounded by an insurmountable wall. What B sees of A is not A but something like A' and what A sees of B is not B but something like B'. When A and B are together, A' is peculiar to B besides A, and B' is peculiar to A alone besides B. The *actual* individual is always hidden from the other though quite existing. And B' of B is "Gliding wrapt in a brown mantle . ..."

———lines 366 to 376: In our mind are created variegated succession of hues, sounds and collective movements which is characteristic of the collective activity of the men on this globe. The centre of historicity and civilization of each nation is its capital city. But all these cities (Jerusalem Athens Alexandria Viena London—occuring without a comma in the poem) grind towards dissolution. Athens is not what it was during the time of Plato or Aristotle. What was today will be UNREAL tomorrow, But impressions of historicity persist in the minds of men from generation to generation. In lines 374 and 375 there is no comma and it is to indicate that in respect of historical movement and development, viewed as a whole, there is no difference between a city and a city.

———lines 377 to 384: Mark the beautiful lines :

——— A woman drew her long black hair out tight
And fiddled whisper music on those strings

Although long black hair are no strings and the hand tha draws it out is no fiddle (bow for playing a tune on a stringe instrument) yet our mind is filled with music when we see woman doing it. This is a marvelous quality in *us* that thi "whisper music" bэcomes audible in our mind.

Now, when the long black hair is drawn out, its base i upwards and tapers tightly downwards appearing to a *creatur* (like a blackened tower with base upwards and apex downward (upside-down). Side by side with this image the poet draw out the image of nocturnal bat going down down a blackene wall at the appointed hour when bells are tolling and echoe from empty cisterns and exhausted wells appearing as "voice singing". Thus the poet (with the aid of objective correlatives) portrays the intricacies of sensations and impressions an fusion of hues and nuances that occur in our mind couple with the romance of historicity of locales that have been exhausted of their contents. These lines wonderfully serve as an analogy for delineating the process of dream formations.

———lines 385 to 399 : Watch the graves lying in confusion in faint moonlight. Watch the *wind's home*, the empty chapel, about the chapel It is the relativity of the *frames of reference* expressed in poetry. In a flash of lightning we hear crowing of a solitary cock. And then the scene shifts. Sunken Ganges is before us and black clouds have gathered over Himalya. Something frightening has to happen. The jungle is "crouched" by induced fear and is humped in silence. (At the background is the Upneshedic story of what the Thunder said to gods, men and demons).

———lines 400 ta 409 : DA from the thunder reverberated as Datta (to give). Mankind has existed because some people voluntarily surrender *to give*. A moment's surrender *to give* has changed the fate of nations. Line 407 is wonderful :

Or in memories draped by the beneficent spider

Total memory is like a *spider* with its draped web in which specific events, cxperiences, quotes or visual impressions stand trapped like insects.

———lines 414 to 416 : The Thunder's DA reverberates Dayadhvam (to sympathise). These lines incorporate the idea of F. H Bradley that each individual is "a circle closed on the outside" and "the whole world is peculiar and private to that soul". Each individual is a microcosm. In Coriolanus (Shakespeare's drama) Menenius says "—...If you see this in the map of my microcosm, follow it that I am known well enough." Each person confirms a prison. Harmony and goodness in the society can be fostered if we try to sympathise (Dayadhvam) with the feelings, ideas and emotions of others. Coriolanus (hero in the drama Coriolanus by Shakespeare) worked his destruction because of his excessive pride and inability to sympathise with others. Aethereal hearsay may momentarily "revive" a beaten Coriolanus and this momentary revival confirms that each individual is pent up in his own prison and salvation for each individual lies in trying to share and feel others ideas, emotions, difficulties and personal traits.

———lines 417 to 433 : The Thunder breaks forth DA——Damyata i.e. control Order within creates order without योगः कर्मसु कौशलम i. e. yoga (order created within) brings skill in action. "Heart" (emotions) would respond gaily when the mind is disciplined. When the sea of mind is calm we can stand on the shore and grope for ideas and bring them to view (fishing) and set our ground (lands) in order. But in line 424 we find that the "bridge" of values, built to cross the flowing Nature, crumbling, and the poet states that these "fragments" he had shored against his ruin and why should then his ideas be suitable or adapted to you. Line 431 reads " Hieronymo's mad againe ". In Kyd's SPANISH TRAGEDY, Marshal Hieronymo is driven to madness because of the bereavements which the *destiny*

works for him. So each individual is a prison within himself which is responsible for the repetition of tragedies which have been plaguing the mankind from time immemorial. Nevertheless, "for the peace which passeth understanding" (shantih shantih shantih) the pre-requisites are :

Datta. Dayadhvam. Damyata.

— —

CHAPTER VI

A Theory of Creativity

ACCORDING to the Buddhist philosophy the universe is regarded as an endless series of single moments in gradual evolution towards final extinction. Th. Stcherbatsky says that "this has some similarity with the state of the universe which modern science imagines will exist when all energies are worked out; they will exist, since energy itself is eternal, but they will not work." This is in consonance with the law of entropy.

I have not been in agreement with the above view. The powers of Creativity in the universe or universes are so vast and unimaginable that human mind is quite incompetent to prescribe measuring rods for determining the working conditions of the universe. For my own satisfaction, in 1961, I had formulated A Theory of Creativity. Main points of this theory were incorporated by me, in a condensed form, in my book, TALE OF A SOVIET BIOLOGIST. Basic concepts of this theory in a non-technical manner are adumbrated below :-

---It is of paramount importance to formulate a relationship between the consciousness and *individuality* and the connection between the *individuality* and the universe which *appears* external to us. It cannot be ruled out that the universe is a outward tug or pull-out of our own consciousness brought about by indefinable supreme power called Creativity. Since " I " (as explained in previous chapters) is a *function* of Creativity importance of the *individual* cannot be minimized, nor can " I " consciousness be explained on material grounds.

———The nature of interval between two consecutive thoughts cannot be determined empirically.

———Einsteinian concept of space is untenable and it cannot be maintained that space exists because of matter in it. The matter is so neglegible in terms of the unimaginable vastness of the space that no law can formulate the actual relationship It is safer to assume that space *not* matter is the actual reality.

———In order to obviate the difficulty it is safer to assume existence of two types of spaces: (i) Electronic Space and (ii) Nuclear Space. The characteristics of these spaces could be suggested as given below :-

(a) Electronic Space is the universe in which *we* have our being. Inter-convertibility of various forms of energy in the Electronic Space is a function of the characteristic quality of the Electronic Space.

(b) In Electronic Space a particle approaching the velocity of light gets reduced in mass.

(c) In Nuclear Space particles lose mass and form due to involuted centrality while being surrounded by Electronic Space.

(d) It is the Nuclear Space which keeps our universe in order and gravitation is a characteristic function of the Nuclear Space.

(e) When a particle moves in Nuclear Space towards Electronic Space there is tremendous increase of *mass cloud* due to *creative* thrusts attendant in Nuclear Space.

(f) In Nuclear Space no cementing force is necessary to keep particles together Rather it is the characteristic of Nuclear Space to keep particles in *haven* when there are crepitations or bumpings of Electronic Space cloud towards or around Nuclear Space.

(g) TIME, a non-dimensional rope, sometimes contracting and sometimes expanding, coils around infinite ranges of Electronic and Nuclear Spaces in accordance with

the laws which need a distinct and separate treatment.

(h) The two spaces, Nuclear and Electronic, penetrate into each other like phallus into a womb. This leads to the creation of the universes. In accordance with this conception, receding galaxies have less mass and approaching galaxies have greater mass. In fact, due to crepitational coilings of TIME a vast stretch of of Nuclear Space may penetrate into the periphery of our universe and it will give rise to an infinite mass of cloud and dust capable of closing up our universe— — may be after billions of years.

(i The two spaces, Nuclear and Electronic, stand inter-penetrated in such a way that it becomes impossible to predict with definiteness the behaviour of sub-atomic particles on premises of probabilities. Two sub-atomic particles in the Electronic Space may act unpredictably in unison through TIME dimension of Nuclear Space.

Einstein has stated that "God does not play with the dice." It is true, but not in the human sense. Creativity is such as cannot be understood by limited human standards. Nor is Creativity, on the universal scale, concerned with conjectural experimenting or thought experiments.

I was puzzled whether the above theory received a jolt or support when in 1967 two Russian scientists, Iosis Shklovesky and Nikolai Kradashav calculated, on the basis of inconsistencies in spectrographic analysis of quasar bodies, that the universe had expanded for the first 10,000 million years, remained dormant for 30,000 million years and started expanding 10,000 million years ago.

However, coupled with the findings of the Russian scientists as detailed above my theory did receive some support when in

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Kashmiri scholar's theory of universe vindicated

Express News Service

SRINAGAR, Jan 20.

Mr T. N. Dhar, a scholar, well versed in the theory of cosmogony and ancient Indian thought, is the cynosure of all eyes here following the recent discovery by a U.S. space satellite of a "cloud of gas and dust so massive that it might eventually cause the universe to stop expanding outward and perhaps fall back on itself and start over again."

Fourteen years ago, Mr Dhar wrote in his book, The Tale of a Soviet biologist, that when a super-charged stretch of nuclear space collides with the periphery of the universe (electronic space), a phenomenon occurs which gives rise to an infinite mass of a cloud capable of closing up the universe. But little notice was then taken of this assertion.

Today, however, Mr Dhar feels that his theory has been vindicated by the discovery by the US space satellite of a cloud of gas and dust which, he says, "may bring fundamental changes in our concept of the universe".

In the book, which he wrote as a "romantic fiction" to prove the "fallacy" of materialistic philosophy, Mr Dhar said: "Since electronic space expands with respect to nuclear space, the increase of the velocity of a particle in electronic space leads to the destruction of mass. In nuclear space, the increase of velocity leads to the increase of mass. Receding galaxies have less mass and approaching galaxies have greater mass".

According to him, the two spaces (nuclear and electronic can penetrate into each other.

1979 the US space satellite HEAO confirmed an approaching "cloud of gas and dust so massive that it might cause the universe to stop expanding outward and perhaps fall back upon itself to start over again."

Thus, space structures are ever active in creating and anihilating matter in accordance with the incomprehensible forces of CREATIVITY and consciousness can find unfolding not necessarily in Earth's environment alone.



CHAPTER VII

Vision of Creativity

I. ON WAY AT RISHIKESH

GOING down the hill at Luxman Jhula,
In Rishikesh,
He observed a radiant figure
In a red robe, and
Ochre cloth covering his shoulders,
Delivering a sermon to his disciples,
On the paved bank of
The Ganges,
Which was flowing with
Ineffable serene majesty.

He went down to hear.
This was Swamy Krishna,
And he was saying:
How many geniuses,
No matter Hebrew or Christian,
Theist or Atheist,
Combined to make
A simple music cassette
A reality for delighting people?
Likewise, for millions of great achievements,
Scientific and technological knowledge,
And thousands of applications and appliances,
Geniuses contributed,
Irrespective of denominations,
Their labour and thought,
For making blissful and beautiful,
Our Global Civilization which

Is a reality of mutual inter-dependence,
Born of collective will and cooperation, but
Hegelian war mongers,

Utopian Marxists and socialists,
Theocratic Crusaders, and
So called Defenders of Free Society,
Go on creating philosophies,
For selfish pleasure or hate,
Without appreciating
The genesis of human misery.
They are like *Mahishasura*,
Who need to be neutralized
On global scale——

Not through negation, or
By reducing cosmos
To nihility, or zero, but
Through unified action
Of all enlightened beings,
Pulling together, projecting together
Through action and yoga,
To preserve the civilization
In harmony and music
Of LOVE and SACRIFICE,
And creativity and construction————

But *he* proceeded forward

II. THE ESCAPIST

On the mountain high above
Free from tumult and row
Of mine and thine and Jove

Deep in the Soul's cave
Shut from the octave
Closed to quantum and wave

Meditating ineffable Sunya
Ladder to escape Maya
And momentariness of Kaya

And so here,

In the leeward wood of Badrivan
Every tree and frutex was drunken.
Marvelous the serene tones of colour and beauty,
And globular misty milk of musical drapery.
Tremulous tunes and titillating trills,
Sonorous music driblets flowing in the rills.
Red fragrant flowers in ecstasy were reeling
As sporting zyphers ran stealthily circling.
In smiles the virgin verdure undulated,
A curing balm for evil spirits indurated.
All was drowsy in the milky blissfulness,
Mingling song and silence in tunes brimless.
In the midst was studded an oval lake
Which Swan's web-foot stroke beautified with a wake.
Swan couple and cygnets two sailed in a posture
From which flowed beauty auras rippled in a rapture.
Flowers, red and yellow, like children fringing around,
Stood amazed at Beauty's silence and in wonder drowned.
Here and there dappled butterflies appeared to whisper,

Pricking messages of love from flower to flower.
The amphitheatre from heaven to earth was thinly filled
With milky galactic dust which over the lake beetled.
On the bank of the lake above was a wondrous cave
With interior painted by a *fauvist* from entrance to nave.
Inside was sitting, in an enchanting yogic posture,
Great Guedalmo, free from desire and fretful nature.
He had escaped from the morbid rapacious West,
After hearing Dalai Lama talk of eternal rest.
Holy Dalai Lama had favoured with an utterance,
His business was not God but Karma and prescience.

OM MANI PADME HOM

MANI PADME HOM

Silence
Silence
Silence



III. THE BATTLE OF THE VOICES

On the yonder summit
Rose, the Sun
Coronetted——
A crown of surpassing beauty;
Whole dale blushed
AIR LIGHT and COLOUR
Frutex and Tree
Bush and Brake
Dappled birds twittering
All around THE LAKE
With SWAN BEAUTY in the centre
All set in tune to Beauty and Harmony——
Guedalmo awoke.
And on perceiving the whole Symphony
Shuddered.
All his senses were
Wheeled in bliss——

A TREMULOUSLY SWEET VOICE SHONE HIGH ABOVE:

Guedalmo! Guedalmo!
THIS BADRIVAN OF NAR AND NARAYAN
IS WHOLE PERMEATED
BY THE GRACE OF CREATIVITY.
WHY HAVE YOU COME TO SEEK
MEANING OF NOTHINGNESS AND
NOTHING MOVING
NOTHING AT REST?

A VOICE WITHIN:

"Guedalmo! Guedalmo!
Why are you lost?
All words useless

Words lead to speechlessness
Nothing connects Nothing."

VOICES RUSH WITHIN AND WITHOUT:

" *I am* because *I am*
I am God."

" *I am* because *I am*
I am Guedalmo."

" *I will* because *I will*
I am God."

" *I will* because *I will*
I am Guedalmo."

" *I am* because *I am*
I am your God
Don't worship any image,
Or any Idol
n the likeness of ME"

"*I am* because *I am*
I am Guedalmo
I worship 'I am,
'I am' an image
Carved in Sound
Mounted in ink
Against snow-white ground."

" *I am* because *I am*
A WORD which
In the beginning was,
Pure and undifferentiated,
In the likeness of nothing."

" *I am* because *I am*
I am Guedalmo.
In the beginning Guedalmo was
THE WORD
Existing in Nothing.
But the word
An Image

Was mounted as Image
In AIR and SPACE
To reach from
Guedalmo to Guedalmo
From NOTHING to NOTHING
There is NOTHING."

" *I am* because *I am*
I am your God
Who in seven days
Created
Heaven and Earth,
And on the seventh sat
On the GREAT THRONE
Over the vault of the firmament."

" *I say* because *I say*
I am Guedalmo
True it is that
Only through air and space
WORD travels as an Image
Or an idol in ink
All words are images,
Forms of the primal WORD.
There are no words
There is only WORD
An IMAGE
An IDOL."

" *I am* because *I am*
I am your God
Not *mine* God.
On the Judgement Day
The *firmament* will
Crash and crumble like glass,
Getting strewn with crushing impacts
Over the flat table of the Earth."

"*I am* because *I am*
I am Guedalmo
I am *your* God
Not *mine* God
Because I know
Firmament is not a vault,
Nor will it crumble like glass.
In the beginning was the WORD.
In the *end* what ?
In between *why*
Hell, Earth and Heaven
And the Dooms Day,
And punishments and rewards ?"

"*I am* because *I am*
I will because *I will*
Your persistent questionings
Make M E wroth.
Already My hosts
Are behind your back
To cut your flesh
To pieces with swords."

"*I am* because *I am*
I am Guedalmo,
Responsible for my
Own Salvation, and
Creator of
My own destiny."

Thunder

WREAKFUL VENGEANCE

CRASH

AND

BLAST

IV. TAMASIC SHAKTI

Vomiting voice of Darkness !

" Guedalmo ! Guedalmo !
Here come from **LIGHT** to **DARKNESS.**
Darkness moves *you* with the speed of LIGHT
Without losing mass in motion——
Perpetual and Eternal,
Non-Euclidian, Non-Einsteinian,
No points, circles, paraboloids,
Nor galaxies in motion,
No double stars and quasars——
But crash comes when
DARKNESS and LIGHT collide, and
Unlike matter and anti-matter
Do not get destroyed, but
Give rise to worlds
Of unimaginable depths and boundries,
With motions and counter-motions,
And beings in perpetual war."

" *I am* because *I am*
I *am* Guedalmo,
Neither concerned with LIGHT,
Nor coneerned with DARKNESS."

" *I am* DARKNESS,
Perpetual BLACKNESS,
Holding in my womb
All EGO's and I's,
In subjugation and motion ;
Enveloping SOULS of beings
To render *free choice* a bane——
Boundries I draw
Of TIME AND TIDE,

And with my TRIDENT
I hurl
Adders of Destruction
With flaming tongues and fangs ,
Setting universes with beings
Into commotion and anihilation.
Can you doubt my power of
Having created this world
In a single act of creation,
With *such* fossils, carbon and species that
Subsequently, the analytic faculty of a being
Having been immured
By the Trance of Time,
Inferred the *world* as
Having been *evolved* in time, and
Not through a *single act of creation* ?
My workings have no LOGIC——
What Guedalmo, your "I" can do ?
What Guedalmo , your "I am" can do ?
WHIRL INTO MOTION OF BLACKNESS,
WITH DEAD WEIGHT OF CRYPTIC GRIPTIONS
AND LEAD."

——

V. CRYPTIC GRIPTONS

" Can you tell ? ——
Before falling asleep,
Can a man predict,
What dream he shall see
During his sleep ?"
Sink
Sink
Sink
And suddenly through a black jet
Blazing with vermilion sparks,
Rattled a rattle snake,
Down the jet and up again,
Lending hissing music to
The rattling jazzy song :

Riding the invisible White Whale
We hail thee Crvptic Criptons !
Yummv Tummy Dummy Stale
With fire and mire churning bisons.
And gulping goes the White Whale,
Powered by the great Cryptic Griptons——
From Virginia
Through Rome Athens Jerusalem
And
AS IN AN AMOEBOID CELL DIVISION
GUEDALMO SUFFERED A SPLIT AND——
Became a Ku Klax Leader,
Punching with red hot needles
Vaginal parts of a sweet Negroe woman
To extract confessions.
What happens when the dream is lost ?——

Continued in another form,
And so,

In the centre of a pentagon court,
Revolved a balloon,
Having gummy orange colour,
On which were converging
White, red and green beams,
Flickering from outer space,
And on the top were
Numerous black figures,
With several arms and legs,
Doing a bizarre dance, and
Repeating :

We Cryptic Griptons command——
THOU SHALL KNOW THE TRUTH!
THOU SHALL KNOW THE TRUTH!

And——

Around the balloon,
In black bras and orange tressed pants,
Beautiful blondes with crazy noses
Went round and round
Waltzing and circling, and
Replying :

WE SHALL KNOW THE TRUTH !
WE SHALL KNOW THE TRUTH !
Castrating and blinding men
As we move from ken to ken.
And——

CRYPTIC GRIPTONS MOVED CREATING A SPLIT
AND——

Guedalmo became
CIA Agent, John Hooks,
Working in a mortuary,
For computerizing data

Of human beings killed
In poisonous gas warfare
For holding at bay
Communist expansion.——
All for becoming a star
In the CIA world of
Multi-dimensional darkness.——
But what happens
When the dream is lost ?——
And behold,
Embalmed dead bodies
Floating aimlessly
Over a parched land, and
Below on the ground
Red Robots repeated :
Great Grvptic Griptons command,
Consciousness in action
Is matter in motion ——
Onward to classless society
Through class struggle.
And
A whirlwind
Swept over the land, and
CRYPTIC GRIPTONS MOVED BACKWARDS, AND
Guedalmo became
KGB Agent, Savalasky,
In a concentration camp,
With lightning flashes
Crushing the will of
Obdurate Reactionaries
Craving for individual freedom, and
Opposing Communism.
And Reactionary Motovosky cried :
" Tell us how
Marx would have liked
Crushing his will, and
Depriving him of

The right of free expression and opinion?"—
But what happens,
When the dream is lost ?——
Behold——
In a deafening battle
Of Fire and Smoke,
Thousand wrecked ships,
Fell and rose,
In a black sea,
Furrowed by colossal billows,
Churning monstrous roars, and
To the tune of cannibal drums
Roaring came a rhyme :
Greatest derivable pleasure,
In the greatest measure,
Lies in killing and seizure,
Turbulence and Torture,
Commotion and Rupture.
AND CRYPTIC GRITONS WHIRLED BACKWARDS AND
Guedalmo became
A french harlot,
Enjoying a boisterous revelry,
After killing three suitors,
In a woeful agony of
Smoke and Fire——
But
What happens when the dream is lost?——
Behold :
In a dreadful furrowed land,
Strewn with stale dead bodies,
Dried skeletons, and
Roosting kites
In barkless dead trees,
A cadaverous naked man
Went in dancing fits

Singing :

I alone exist
Let all desist
I am the rhyme
I am the chime
I am the prime
All is in me
None is as thee
Rotten statues around
My pleasure drowned
Test their sex and lust
None can fret or bust
Which exists never dies
Which dies never exists
And
AGAIN THE CRYPTIC GRIPTONS WHIRLED FROM CIRCUMFERENCE TO CENTRE, AND
Guedalmo became
A schizoid sadist
Eating the flesh of, and
Cohabiting dead bodies
In a cemetry ——
But what happens,
When the dream is lost ?——
CRUSHING CRASH
THUNDER —— AND
DIM
DRAG
DESTROY ——
Guedalmo awoke crying !
"I am Guedalmo ! I am Guedalmo !
O CREATIVITY !
O CHANDI !
Destroyer of *Madhu* and *Kaitabh*
COME TO MY RESCUE,
COME TO MY RESCUE——
——

VI. CREATIVITY APPEARS

And with the speed of Lightning,
Guedalmo found himself,
Back in *his* cave,
Before the enchanting Lake,
With swans and cygnets,
Moving with grace and beatitude——
And along the fringe of the Lake,
Red and yellow flowers,
Watched in wonder and silence.
Cygnets and Swans
Symmetry and Whiteness
Painting Beauty.
And on the Lake's surface
Pushing with web-feet
Crystal columns of shade and solace——
AMIDST
MINGLING LIGHTS AND COLOURS,
And rosy forms bordered by gold,
OUTSHONE
Splendour of Thousand Suns
Around the core of Thousand Moons, and
Amidst the glory of *mystic* Beauty,
And thrilling shocks of inexpressible bliss,
Appeared
MOTHER CREATIVITY
MOTHER OF THE UNIVERSES——
Guedalmo fell
On his knees, crying:
O Ravishing Beauty!
O Beauty, that can crush and create!

Forgive my error ;
O Mother, I perceive,
Million times more beautiful eyes
Than the eyes of Dante's Beatrice
Cannot match
The splendour and beauty
Of Thine Eyes——

THE VISION WAS GONE BUT
THE GLORIOUSLY SWEET VOICE SPOKE FROM ABOVE:

I am the Creator of all,
None can question, none can reason
I create all beings !
What is there which is not created by My power ?
In the beginning of this *Kalpa*,
When pure consciousness slept in *yogic repose*,
The demons, *Madhu* and *Kaitabh*
Ran amuck to kill Brahma.
Only I can divine,
What would have happened if
The power of Perception and Word,
And flowering of sound
Into Harmony, Beauty and Joy
Would have been destroyed.——
But, Brahma in all humility
Invoked My Grace ;
Consciousness *pure* arose from sleep
Into full wakefulness,
(For *evolving* conscious beings)
And fought *Madhu* and *Kaitabh*
Over three billion years in full.
Of their own
Madhu and *Kaitabh*
Accepted defeat and died.
And Brahma in full blooming Grace and Power

Began delighting beings
With meaning and words,
And musical delights,
Secrets of rhythm, and
Powers of life.
ALL is same to me ;
But I come to rescue those
Who invoke My Grace
With truest humble spirit.
And
WHEN THE LIFE-SUPPORTING DEVAS
Were run over
By the destructive demoniac power
Of *Mahishasura* :
All was helter-skelter ;
A void and a deep ;
Broiled mud and purient lava.
And all Devas came begging,
Invoking My Grace
For saving life-supporting systems
From destruction.
Devas had forgotten that
My power resides in each of them.
And they had forgotten
To employ power
In unison and proportioned harmony.
And when they awoke to this realization,
Through My Grace,
And began
Projecting together, pulling together,
THERE I SHONE ON THE HIMVANT
WITH FULL BLAST OF FIRE AND LIGHT !
Neither My Inexpressible Beauty,
Nor the destructive power of My Wrath
Changed the *heart* of *Mahishasura.*
With terrible determination and power

He fought a losing battle till,
I destroyed him along with his hosts.
But having died with my WEAPONS,
I raised him in the Beautitude of Heaven ;
For, I hate none, I love none.
I am ever blissful
In My Own Creativity ;
And all exists by My Power.

AND WHEN THE GREAT LORDS OF DEMONS,
Shumbha and *Nishumbha*,
Wrought havoc by

Destroying Harmony,
Power of Word and Sound, and
Ran amuck to steal
Dante's Beatrice from Heaven——
BUT AGAIN THE DEVAS
INVOKED MY GRACE
And again I incarnated
To rescue the Devas
From the wrath of the Demons,
Who were bent upon
Destroying *creations*
For their own satisfaction.

FOR DEMONS NOTHING EXISTS BEYOND THEIR EGO.
G U E D A L M O !
Worship CREATIVITY in creation ;
For, " I " is only a creation of CREATIVITY,
Endowed with will,
Power of action and creation, and
Power of knowing.

CREATIVITY CREATES DEMONS AND DEVAS!

By getting imprisoned in *selfishness*
" I " *creates* an Asura.
By being emancipated in true knowledge
" I " creates a Deva.
And in perfected consciousness,
Wakeful and awake,
Transcending Dream,
Transcending dreamless sleep, and
Anesthesia attending Surgeon's table,
Such being in " I "
Resides in ME.

SEEK MY GRACE!

For, in this lies
Emancipation from

BONDAGE and ANIHILATION.

SARANGI DHOLAK MADHAM
VIOLIN VEENA SITAR

O Ghanshyam!

FORGIVE ME

I could not save you——
But——
You departed with the promise to return ?
May God's grace always shine upon you, and
May the splendour of Heaven
Always accompany you
Wherever you 're.

———

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INDEX

CASCADES

By

TRILOKI NATH DHAR

TALE OF A SOVIET BIOLOGIST

By

Triloki Nath Dhar.

This book is sensational and interestingly packed with facts that can move everyone. It should attract and impress many who want to enjoy reading through an atmosphere of fear and suspicion.

Editorial Board,
ALPHA-BETA PUBLICATIONS LTD.
Calcutta.

February, 1963.

............Unique and unparallelled ....

Dr. R. N. BHAT

............Most interested to see this ....

B. B. C World Service.

× × ×

A BUNCH OF SHORT ROMANCES

By

Triloki Nath Dhar

This book is perceptive and illuminating in its exposition and style of story-telling. Its themes are colourful and represent a wide range of social events on a true familiar background. The work should find a large segment of the general reading public.

Editorial Board,
Alpha-Beta Publications,
Calcutta

February, 1963

This book is fascinating. With a splendid art of story-telling the tales create a pageant of varied rhythms of life. The stories are told with utmost sincerity, subtle humour, and with an incisive insight into human responses. The book is recommended for all those who love unusual creations even from common annecdotes of life.

Dr. R N Bhat,
M.B.B S; F C C.P(U S A);M.R.C.P (G); M.R.C. P. (Edin)
Professor of Medicine

× × ×

Triloki Nath Dhar hade innan han skrew boken om *Rupa Bhawani* en del skriftstalleri bakom sig. Ett knippe noveller kallade *A Bunch of Short Ramances* utgjorde hans debut. 1965 kom berattelsen *Tale of a Soviet Biologist*, dar han gjorde upp med radikala ungdomatids kommunism pa att satt som kan fora tanken till Arthur Koestler och andra intellektuella europeer.

Den indiska dagstidningen *The Sunday Standard* skrev den 21 januari 1979 att den amerikanska rymdstellit som upptackt "att moln av gas och stoft sa massivt att det med tiden kan orsaka att universum upphor att expandera och och kanske falla tillbaka in i sig sjalvt for att processen ska upprepas igen" bekraftar an hypotes som Triloki Nath Dhar lagt fram.

F·om : EN FEM NIN TREUDD ·V
YOGA, DANS OCH POESI
By
BERTIL FALK
Author & Journalist (Sweden)

181/Phil

Mohini Publications



CONCEPT OF "I"

by

Triloki Nath Dhar

Renee Haynes, in her Postscript to Arthur Koestler's book THE ROOTS OF COINCIDENCE, has pointed out that "There can be no perception without a perceiver; and contemplatives retain their selves enough to perceive as they rejoice." To know the *perceiver* is of fundamental importance to all disciplines. The author has expatiated on the subject in his earlier books TALE OF A SOVIET BIOLOGIST and RUPA BHAWANI. In the pages of this work you will surely find initiated into the mysteries of the *self* in a transparent, delightful and stimulating style which characterize Dhar's writings. The *Creativity* existing within the self and operating in the universe has been dealt with in a pioneering manner and may open up new vistas of thought. The poem VISION OF CREATIVITY will be found quite fascinating. The whole fabric of the work rests on scientific premises One of the attractions of the book is that the author has chosen T. S Eliot's poem THE WASTE LAND as a model for showing up some main features of the internal working of the mind.

Cover by Rajinder Dhar

Rs 25/-

